

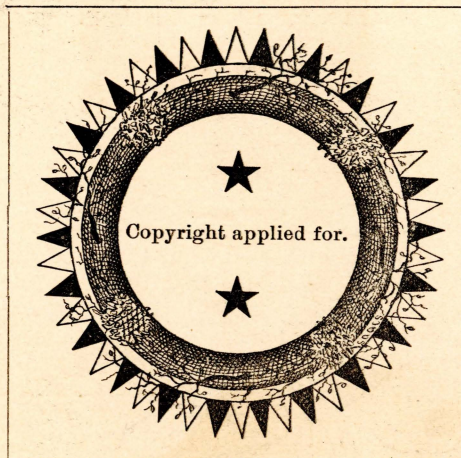


— By E. K. ISAACS, —

Editor of THE CHIROGRAPHER, Artist Penman and Teacher in the Northern Indiana Normal School, Valparaiso, Indiana.

PUBLISHED BY THE AUTHOR, 1884.





W. J. Bell, Steam Printer Valparaiso, Ind



# TO THE THOUSANDS



Of young people throughout  
basking in the sunlight of  
glowing with ambition, whose  
upward, who appreciate the  
and whose hopes are to  
one, this Book is affectionately



the land, whose lives are yet  
morning, whose hearts are  
yearnings are onward and  
beautiful in nature and art,  
"flourish" in more ways than  
dedicated by



THE AUTHOR.



# PREFACE.

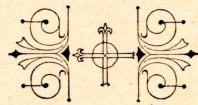
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Flourishing is a branch of art, the merit of which lies chiefly in its *pleasing* qualities. It is not a new art. It was used extensively by the "Scriveners" of old, in embellishing their manuscripts, etc. Up to a comparatively recent period flourishing was executed with a slow movement, and the greatest "flourisher" was he who could make the greatest variety of animals and grotesque things without lifting the pen, so that when the design was completed it would show no ending or beginning. Modern flourishing is executed with a rapid movement, and the greatest flourisher is he who can blend the most graceful lines in the most harmonious manner in the greatest variety of artistic designs.

The appearance of this little work is simply an outgrowth of a rapidly increasing demand for our pen-flourished exercises and designs among our own pupils and others,—a demand which our overtaxed nerve has failed fully to supply, but which, by means of this book, we hope in a measure to satisfy. In addition to the exercises and designs from our own pen, we have gathered some of the best work of a number of the best penmen of the country, believing that the learner's flourishing thirst can better be quenched by his imbibing luxuriant draughts from many springing fountains.

Valparaiso, Ind., Nov. 25, 1884.

E. K. ISAACS.





# PENMEN'S AND LEARNERS' SUPPLIES.

Every mail brings us inquiries with regard to paper, pens, inks, etc., and we herewith give a list of materials which we guarantee to be *strictly first-class.*

## PENS.

"The Very Best" for flourishing and fine writing, per quarter gross, by mail	\$ .30
Spencerian No. 1 and No. 14, Gillott's No. 303, Esterbrook No. 128, John D's Favorite, Gaskell's Compendium Pen, each, per quarter gross, by mail,	.30

## Oblique Pen Holders.

Per dozen, by mail,	.90
Per half dozen, by mail,	.60

## Paper.

SENT BY EXPRESS.

14 lb. Foolscap, Superfine, per $\frac{1}{4}$ ream,	.90
14 lb. " " " " " " " " " " " "	3.40
6 lb. Note " " $\frac{1}{4}$ " " " " " " " " " "	.65
6 lb. " " " " " " " " " " " "	2.25
Flourishing Paper, <i>unruled</i> , the very finest quality, unexcelled for flourishing, single sheets, 8 x 10 $\frac{1}{2}$ inches, per $\frac{1}{4}$ ream,	.75
Flourishing Paper " " " " " " " " " " " "	2.75

## Bristol Board.

4-ply Bristol, size 11 x 14 inches, per doz. sheets 50c.; per 25, 85c.	
4-ply Bristol, size 22 x 28, per doz.	1.75
Done up flat, and sent by express. Orders for less than one doz. not desired,	

## India Ink Slabs.

Having a sloping bottom, and small well at one end, with cover, by mail,	\$ .75
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## Automatic Shading Pens.

Per set of three, (different sizes) by mail,	.75
Single Pen,	.30
Full instructions and set of alphabets accompany each set of pens.	
Automatic Ink, per $\frac{1}{2}$ doz. bottles, assorted colors, by express,	.90

## INKS.

Flourishing Ink, the very finest for flourishing, card-writing, etc., per $\frac{1}{4}$ doz. bottles, by express,	.75
" 1 " " " " " " " " " "	1.25

## India Ink, (by mail.)

No. 64, Lion's Head, per stick,	.25
No. 40, " " " " " " " " " "	.60
No. 24, Super Super, " " " " " " " " " "	1.00

## Compendiums.

Musselman's, Shaylor's, Gaskell's, Martin's, Isaacs' Portfolio, by mail, each,	1.00
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All orders must be accompanied by the cash. Send Postal Note, P. O. Money Order, Express Order, or dollar bills. Postage taken for small amounts.

**E. K. ISAACS,**

Dealer in Books and Stationery,

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# INSTRUCTIONS.

## MATERIALS AND IMPLEMENTS.

**PENS.**—A pen of medium fineness should be used for flourishing, such as will make fine, continuous hair lines, and smooth shaded strokes. The ambitious learner will not be satisfied until he has experimented with at least a dozen different kinds.

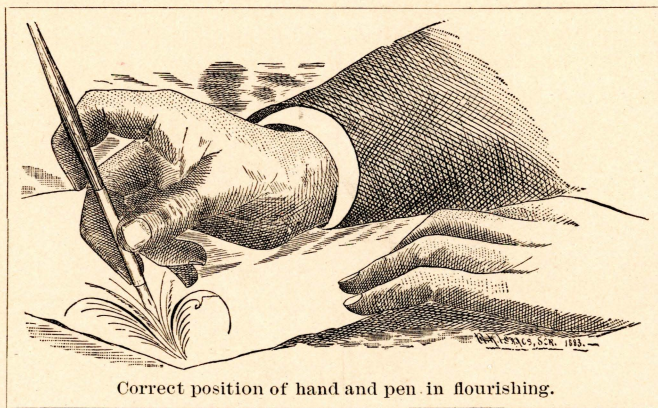
**PEN-HOLDER.**—Any common, straight, medium sized pen-holder will answer. It should hold the pen firm and straight. Avoid holders with bright, nickel-plated clasps, as the tight grip required to hold them in place tires and cramps the hand. Holders with rubber clasps outside, or rubber “seats” inside are objectionable, from the fact that they do not hold the pen firmly.

**PAPER.**—Ordinary foolscap or letter paper will do to practice on, but after the learner begins to work up complete designs of scrolls, quills, or birds, it is better to secure some first-class flat cap, or unruled paper. Ruled lines across a piece of flourishing mar its beauty, and flourishing being a branch of artistic penmanship, the learner should take pride in his work, and strive to render it as clean, clear, and artistic as possible.

**INK.**—For practicing, common black ink can be used. For artistic designs, a better quality of ink should be used. Nearly every penman has his favorite inks, prepared chiefly by mixing several kinds. A glossy ink diluted with Arnold's Japan ink, for instance, makes a very fine ink for flourishing. Work intended to be photo-engraved must be executed with jet black India ink, ground fresh from a stick each time it is used.

**POSITION.**—The front position is the most convenient. Sit directly facing the table, mon black ink can be used. For artistic designs, a better quality of ink should be used. Nearly every penman has his favorite inks, prepared chiefly by mixing several kinds. A glossy ink diluted with Arnold's Japan ink, for instance, makes a very fine ink for flourishing. Work intended to be photo-engraved must be executed with jet black India ink, ground fresh from a stick each time it is used.

**POSITION.**—The front position is the most convenient. Sit directly facing the table, and usually serves as a sliding rest for the hand. Some advocate the direct position of the pen, the same as in writing. Good flourishing can be executed that way, but not the best. A



Correct position of hand and pen in flourishing.

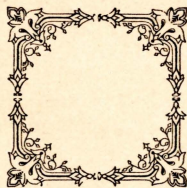
**PEN-HOLDING.**—The accompanying cut shows the position of the pen and hand in flourishing. Notice that the holder is held between the ends of the second finger and the thumb, about one inch from the point of the pen; that it rests in the bend at the first joint of the forefinger, which is held back about one and one-half inches from the thumb. The third finger is bent in toward the palm of the hand, and has no particular duty to perform except to keep out of the way. The little finger is held a little farther back than the third, and usually serves as a sliding rest for the hand. Some advocate the direct position of the pen, the same as in writing. Good flourishing can be executed that way, but not the best. A



penman should be able to use both. **MOVEMENT.**—The principal movement in flourishing is that of the whole arm. Raise the arm slightly above the table, and let the hand glide on the first joint of the little finger. All the extended main strokes should be made with the whole arm, while many of the shorter filling-in strokes are made with the forearm.

**HOW TO GO TO WORK.**—With the reversed position of the pen it is evident that the shaded strokes have to be made *from* you, toward the right oblique. Adjust the paper, therefore, to suit the stroke, and begin with the oval exercise No. 1. After filling several sheets with this exercise, take up No. 2. and then 3, and so on. At first your hand will be heavy and your movement awkward, and your pen will catch and spatter, but this must be expected. Skill is acquired, however, only by faithful, energetic and persistent practice.

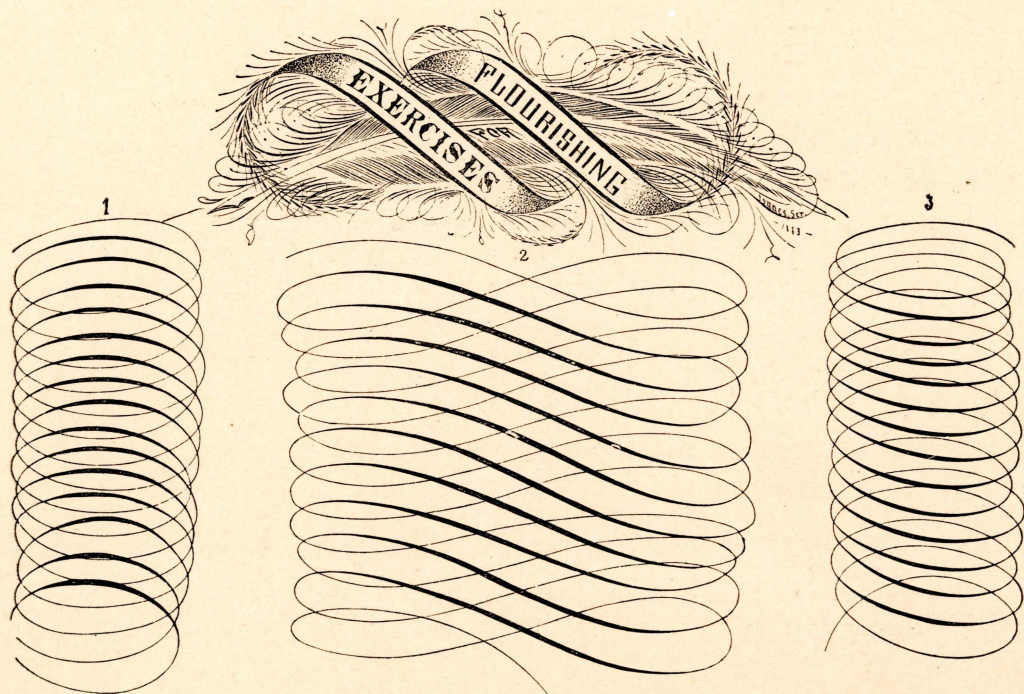
It has not been thought necessary to enter upon a lengthy discussion with regard to each exercise and design given in this book. Our instructions tell you *how* to work, and we go on the supposition that you have one or two keen, observing eyes, and a genuine desire *to learn*. This being the case, you will *study* each exercise and design until you have a mental “negative,” as it were; then you let in the bright sunshine of zeal and ambition through this negative, and the result is a “print.” This print will gain in excellence according to the amount of energy and perseverance bestowed upon the work.









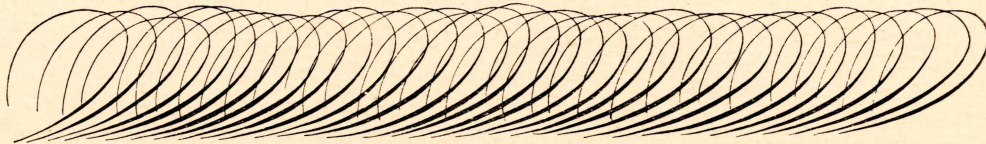


Adjust the paper so that the pen works squarely in shading. In exercise 1 and 3, make about 90 strokes a minute; exercise 2, about 60.

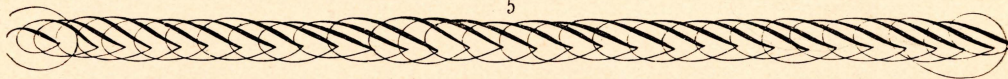


# EXERCISES FOR FLOURISHING.

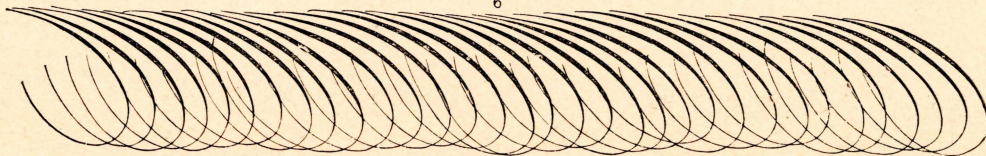
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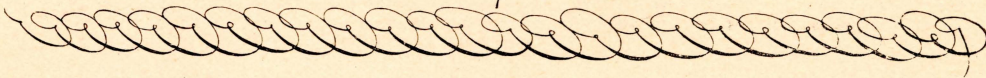
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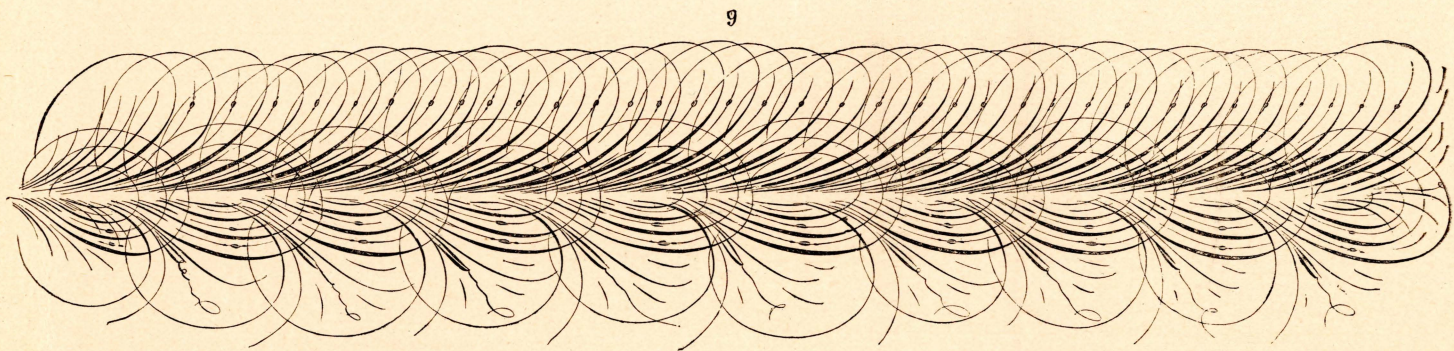
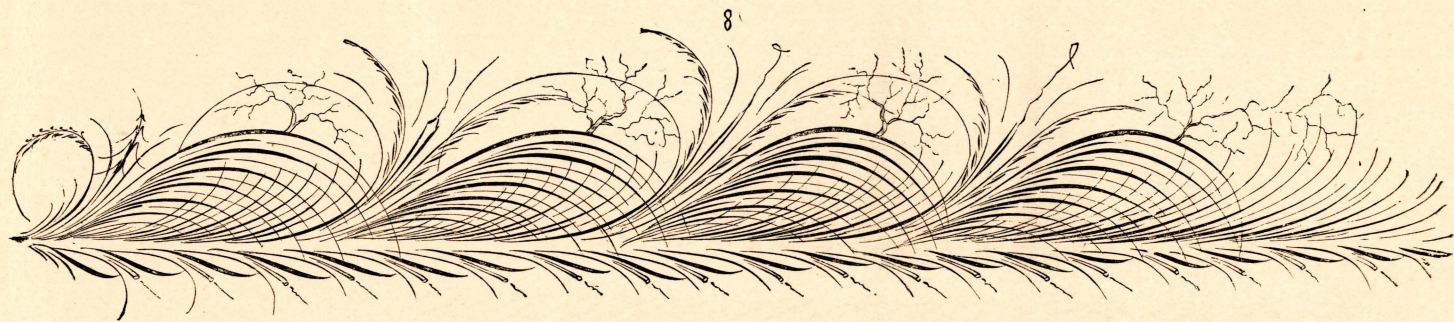


7



The pen and hand are always in the same position. Turn the paper to suit the stroke. The pen should always point in the direction of the shaded stroke. Practice these exercises in different sizes.



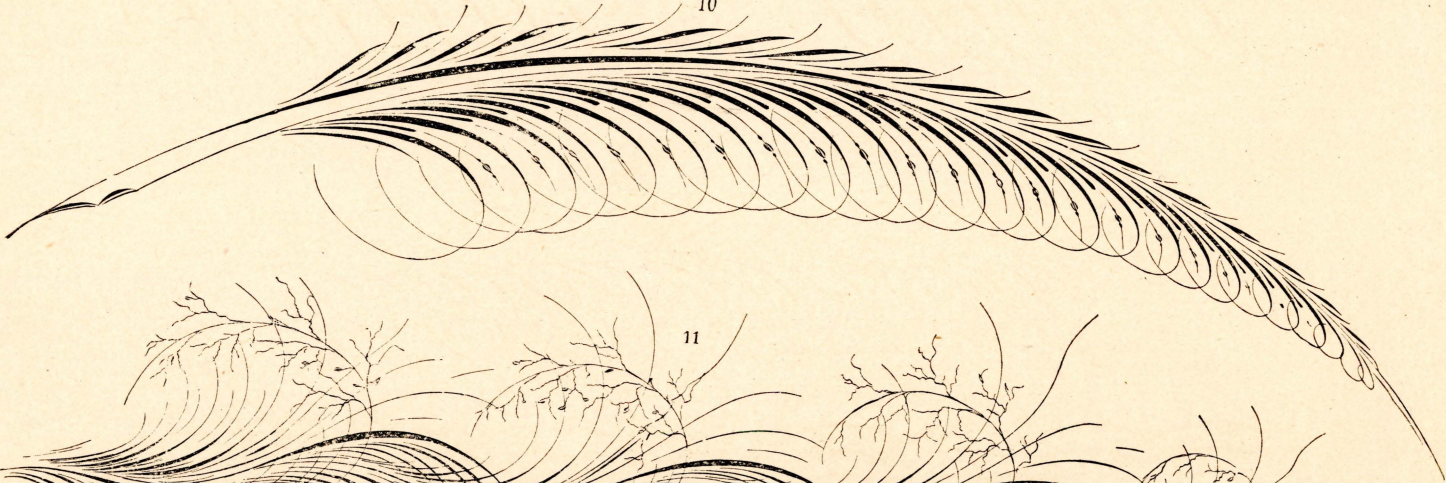


These exercises should be thoroughly mastered. They will be found useful in all the after-work.

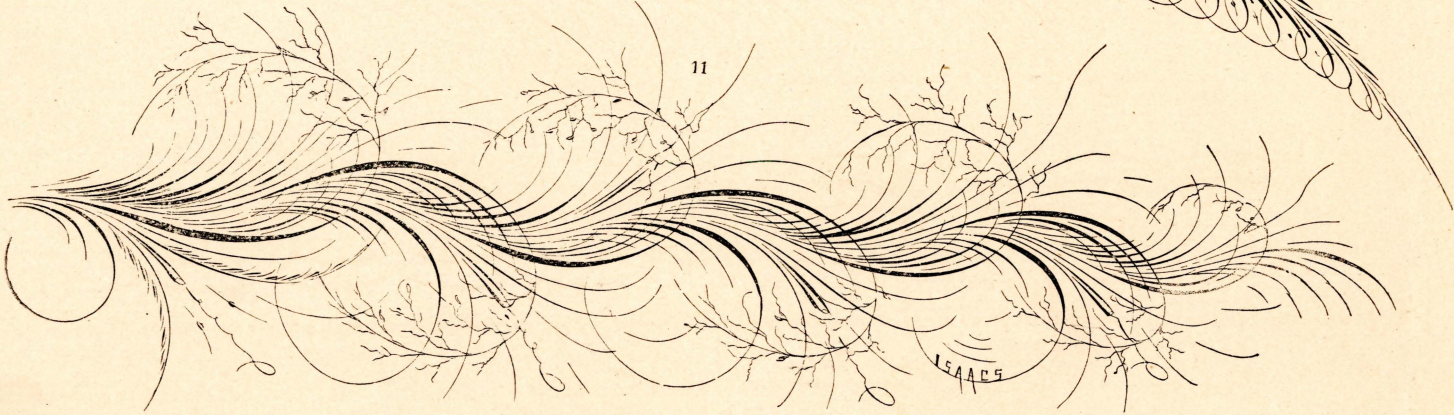


EXERCISES FOR FLOURISHING.

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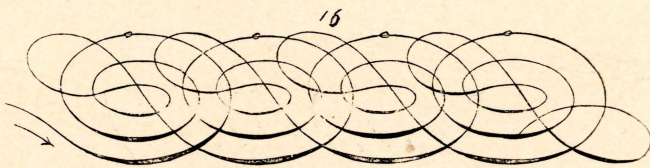
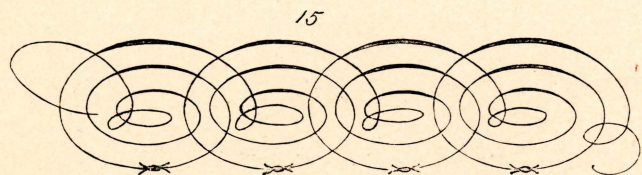
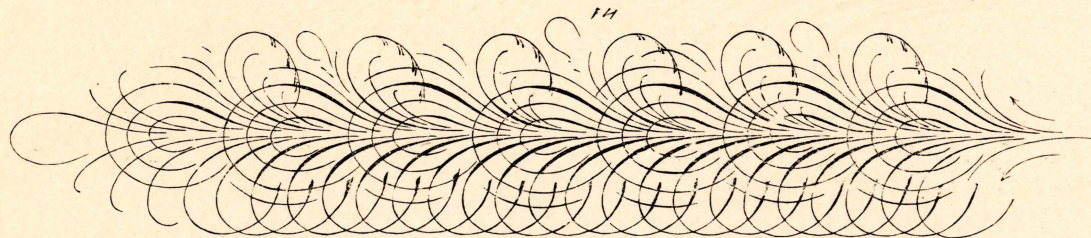
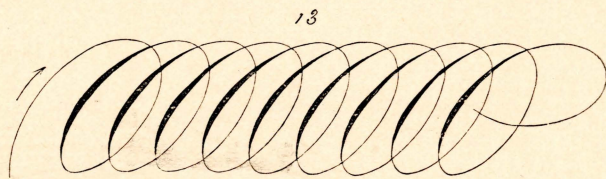
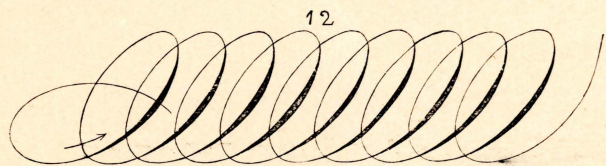


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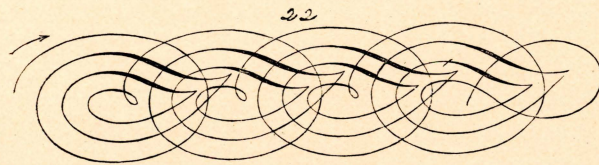
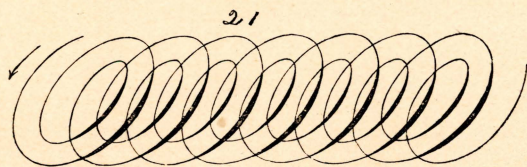
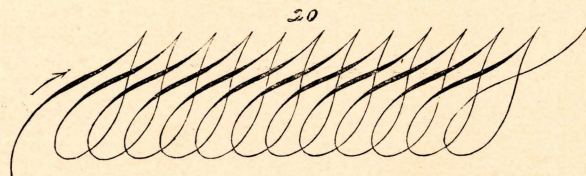
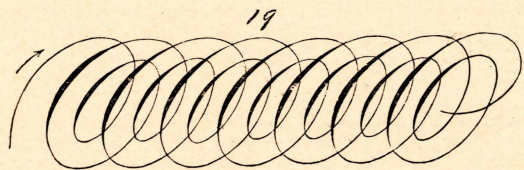
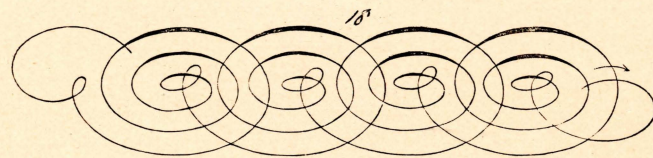
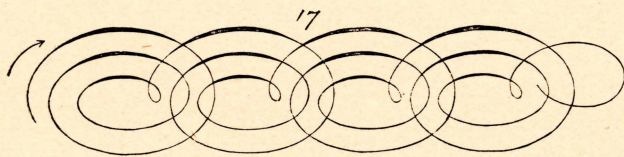
The Quill exercise 10, is simply an application of preceeding exercises. No. 11 may be termed a harmony exercise.





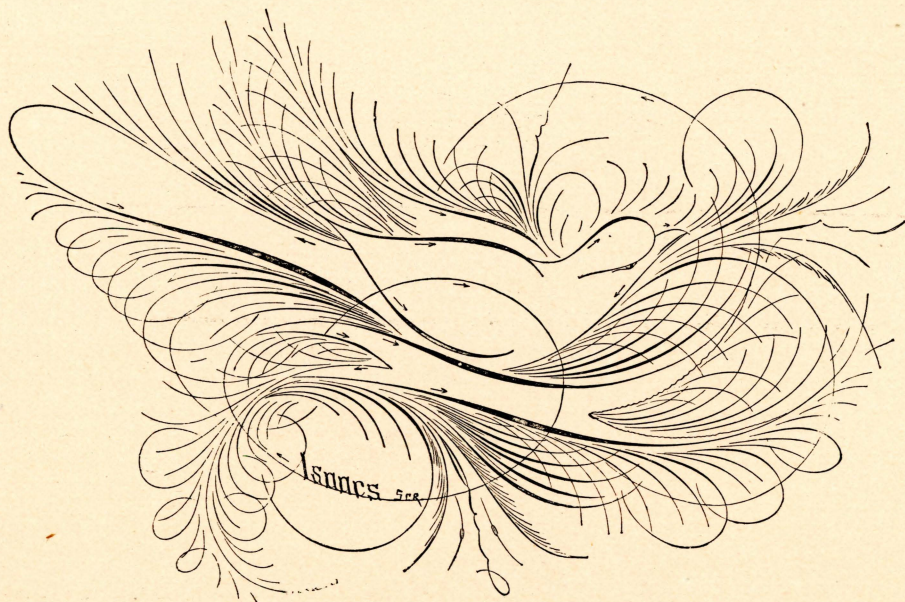
Look neither to the right nor to the left until the above exercises are mastered. They are essential in developing movement and form.





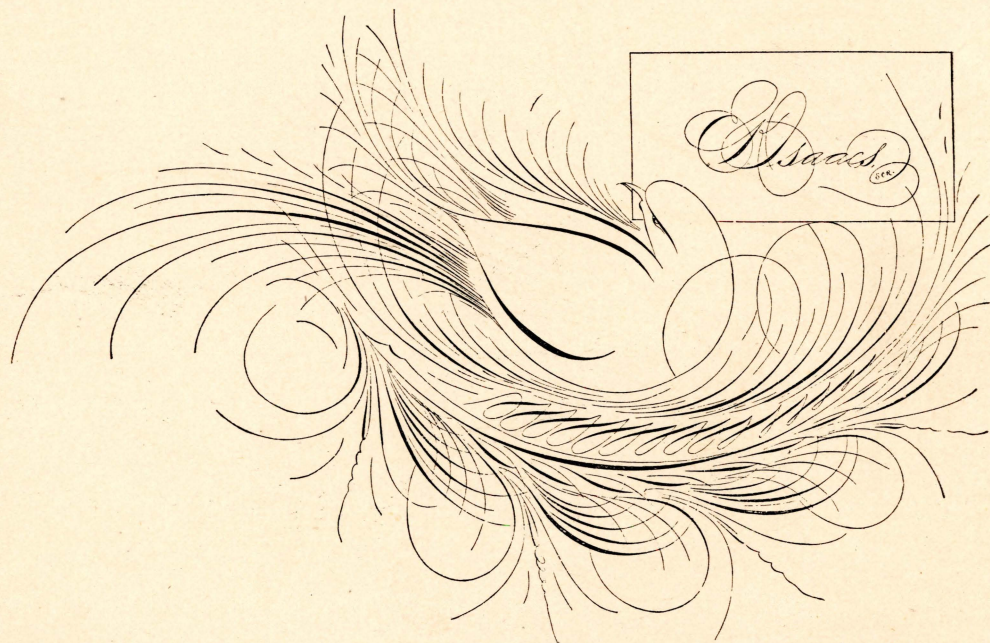
The above exercises are somewhat difficult, but afford an excellent drill in developing skill and dexterity. Practice them faithfully.  
Read about position of pen and hand.





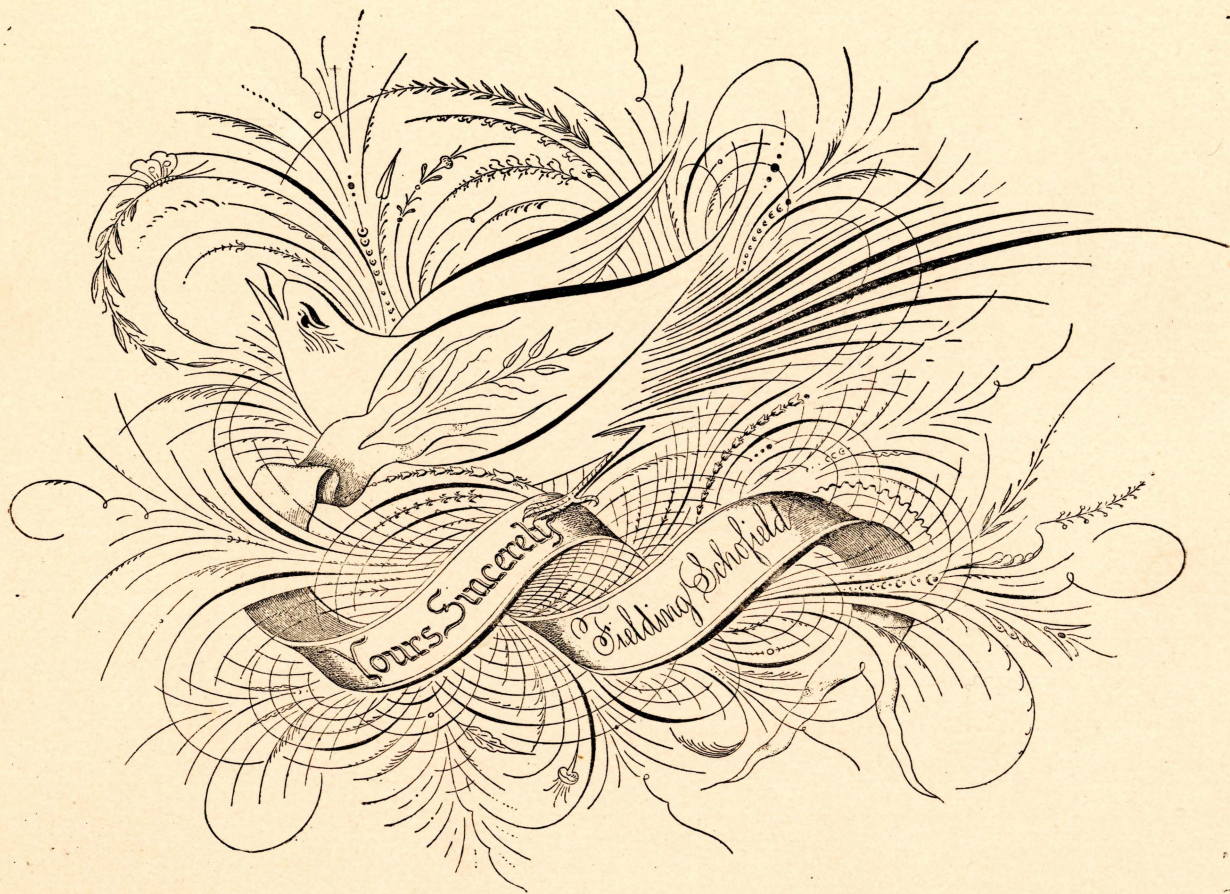
Fill several pages with the wing strokes, tail strokes, and head strokes separately. Notice arrangement carefully Study form and harmony





Throw the three wingstrokes; then the breast and head stroke, beginning at the tail. Don't get discouraged. You *can* learn flourishing if you like it.





8

FLOURISHED BY FIELDING SCHOFIELD, PENMAN, GEM CITY BUSINESS COLLEGE, QUINCY, ILLINOIS.





Make the bird first, then sketch in the tree with a hard pencil, and then work it up with pen and ink. The tree is more properly pen-drawing.

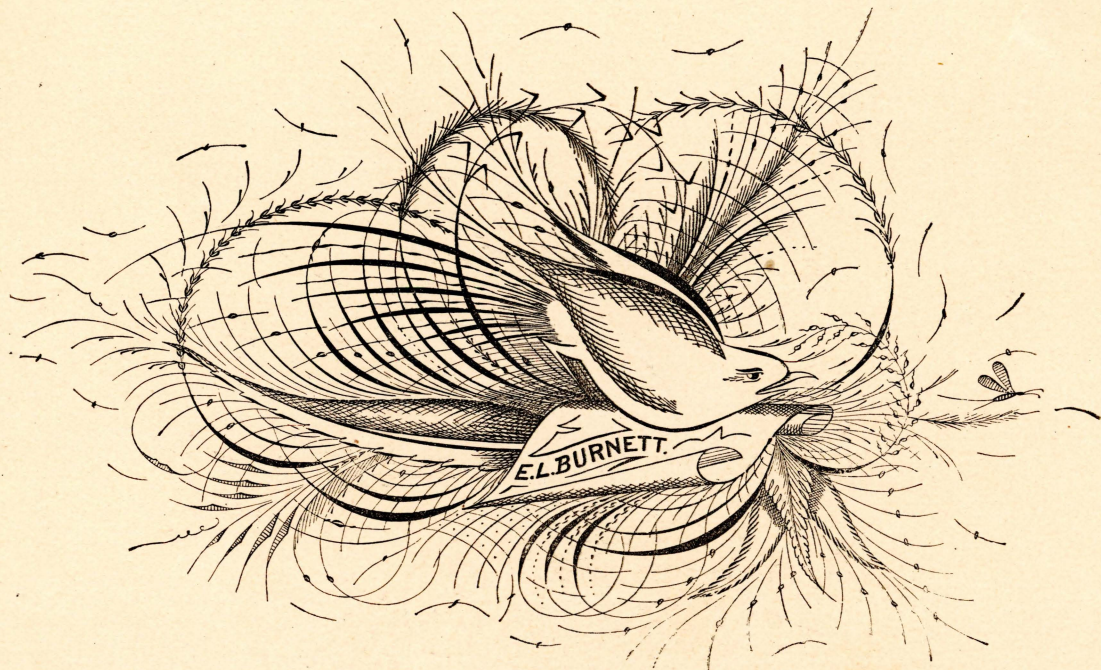




FLOURISHED BY PROF. BROSE, PEIRCE'S BUSINESS COLLEGE, KEOKUK, IOWA.

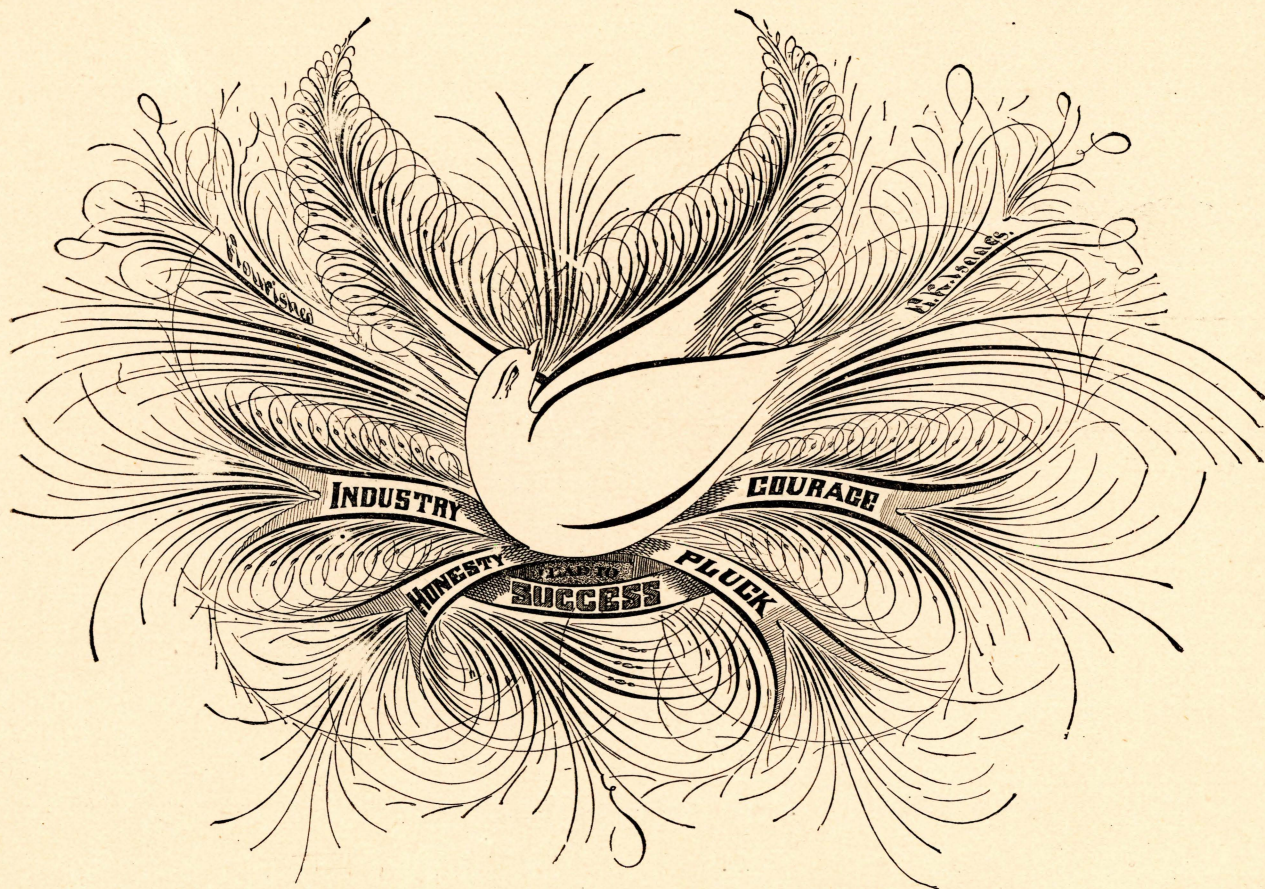
Throw the wing strokes toward the right. Make the head stroke toward you with pen direct.





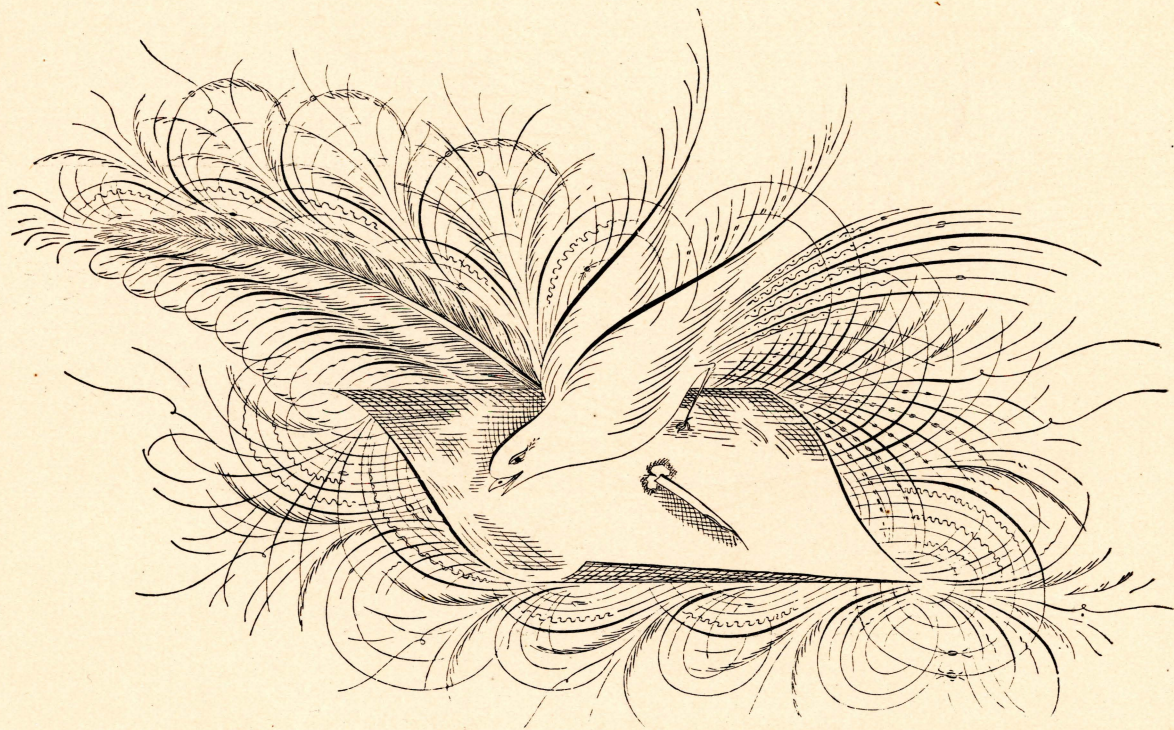
FLOURISHED BY E. L. BURNETT, ELMIRA, NEW YORK.





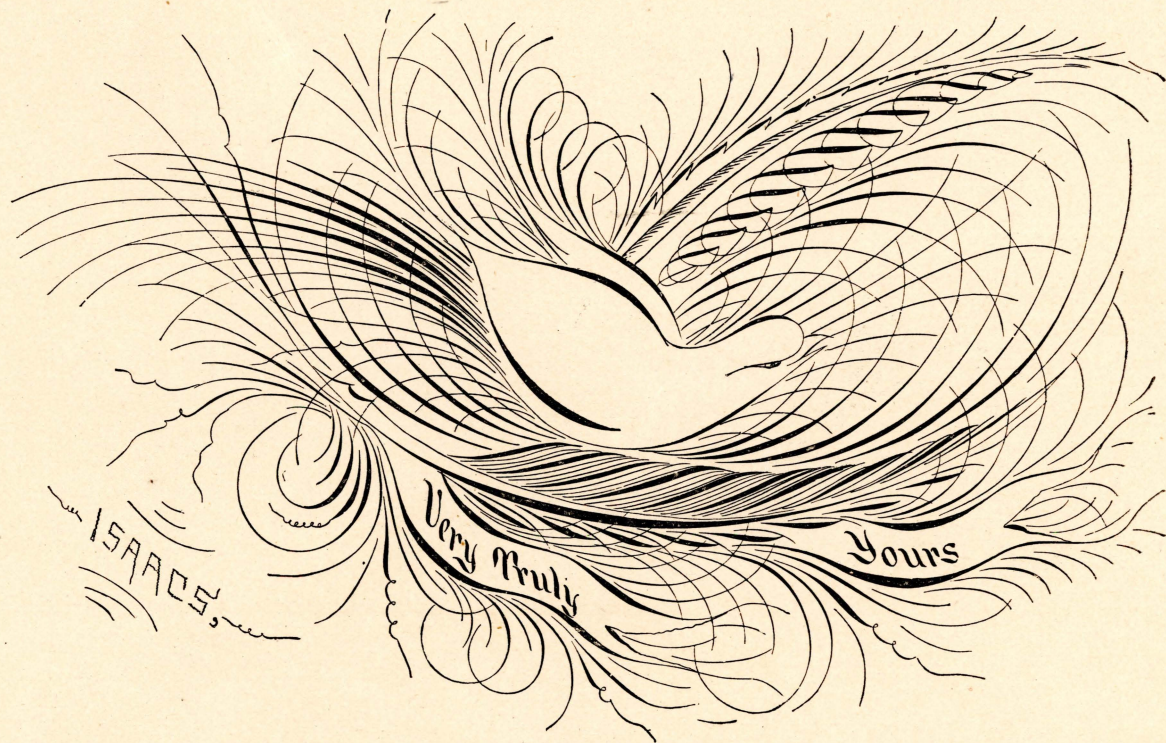
Look sharp and you will see two birds in the above design. Study form and harmony.





Flourished by Prof. N. S. Beardsly, Principal of the Commercial Department, St. Paul, (Minn.) High School.





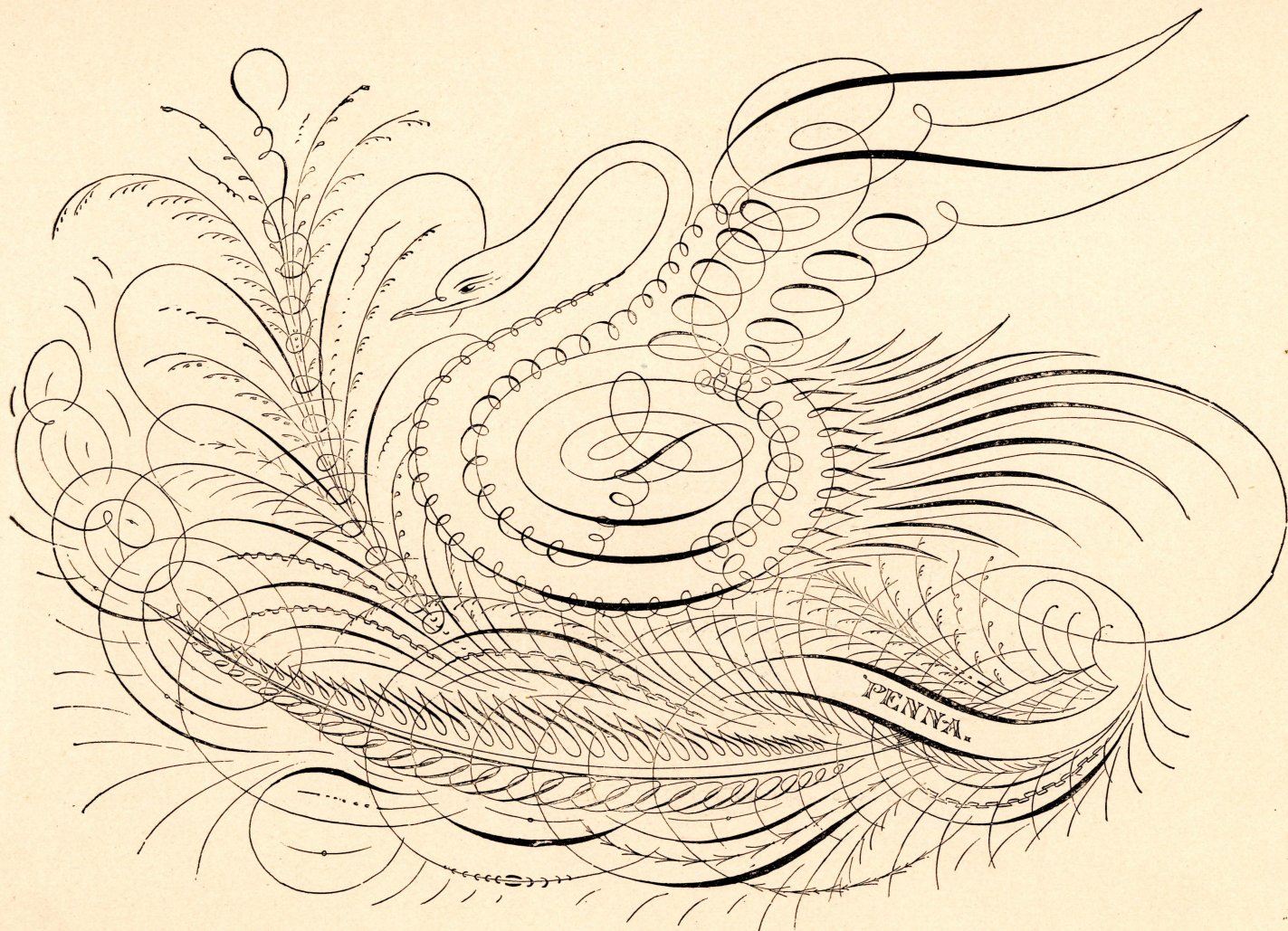
The upper and lower strokes of the quill are made with the fore-arm movement. Always adjust the paper to suit the stroke.





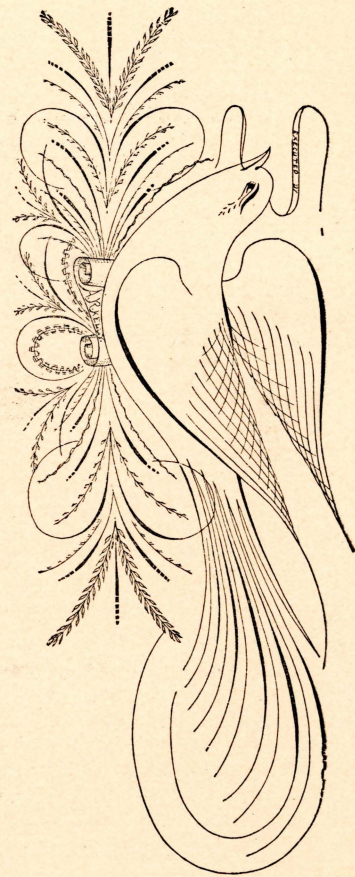
Flourished by Prof. C. L. Stubbs, St. Paul, Minn. Sketch in the main outlines first with a hard pencil.





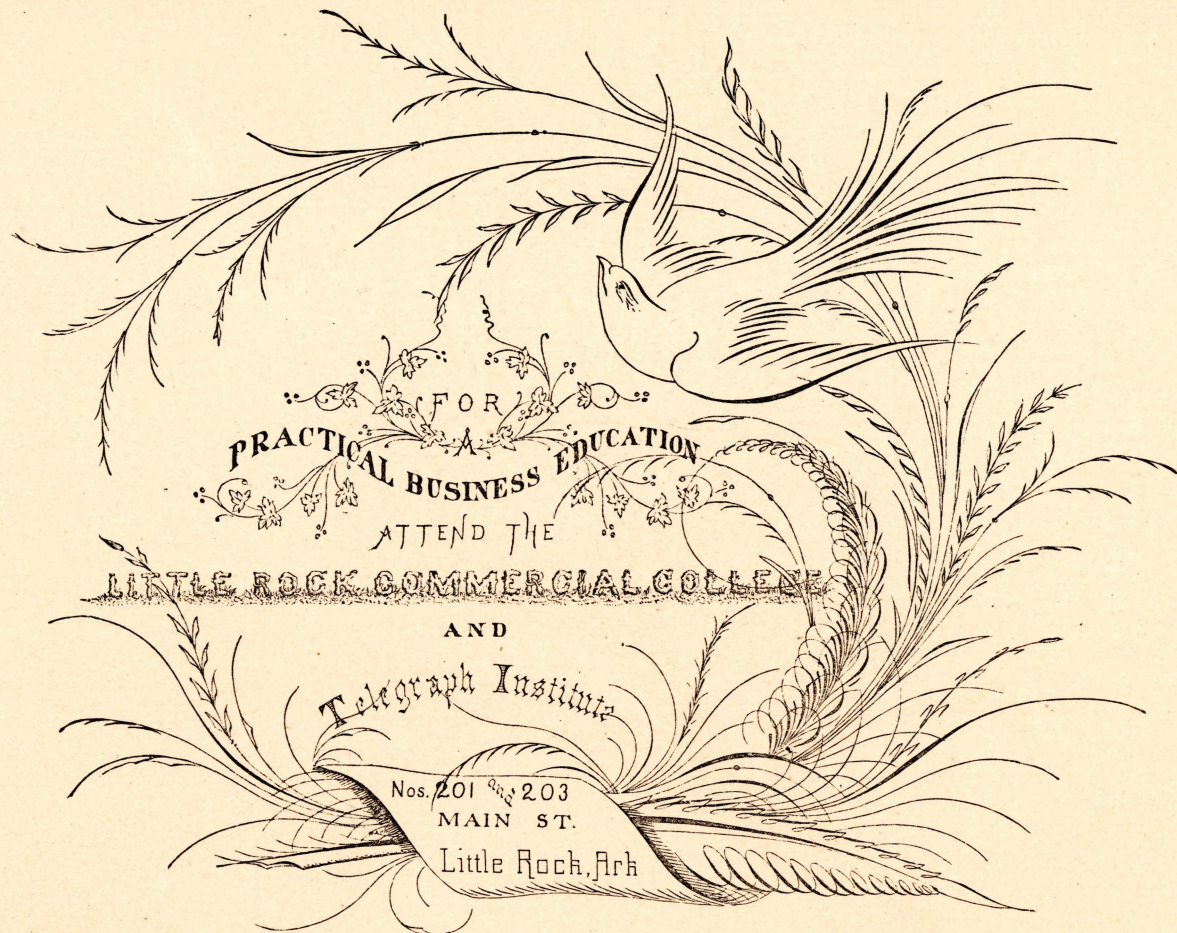
Flourished by Prof. D. T. Ames, Editor *Penman's Art Journal*, 205 Broadway, New York.





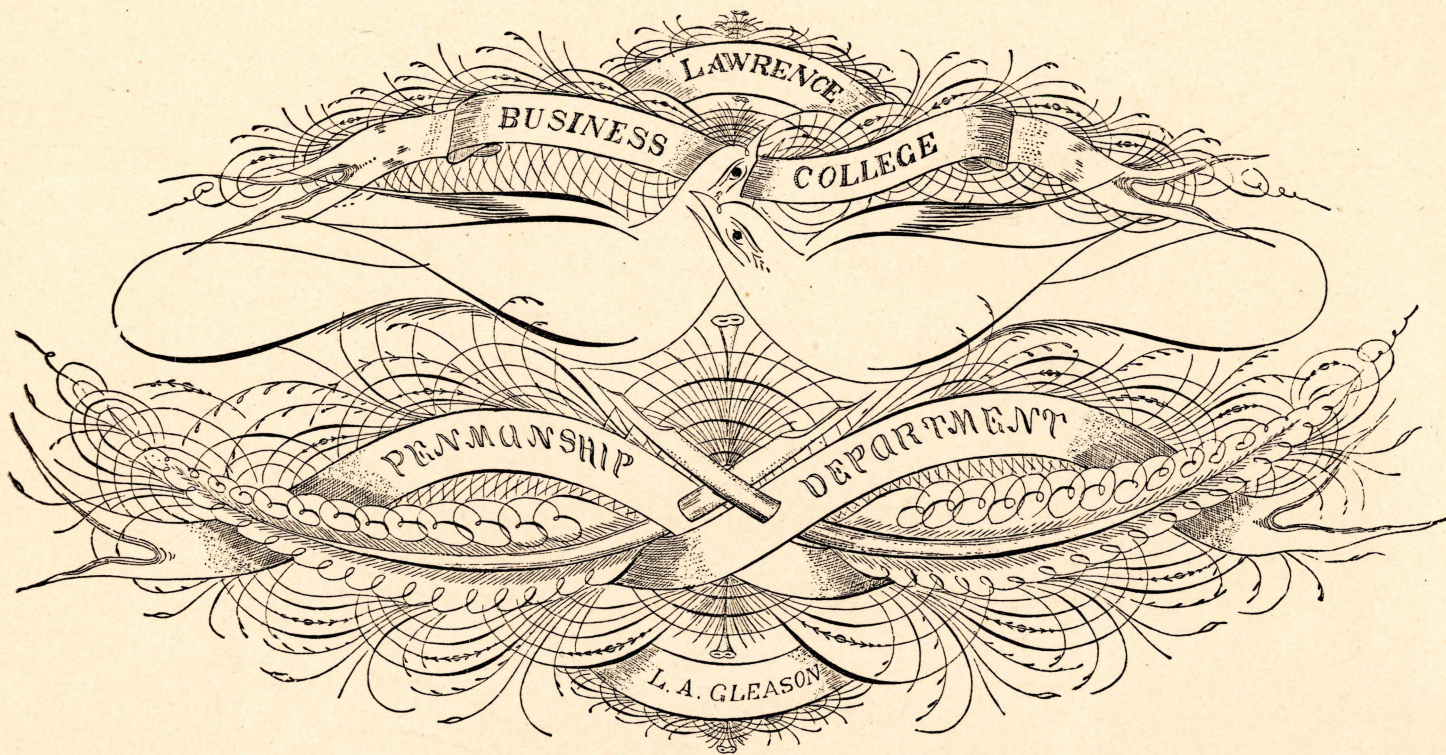
The above designs were executed by Prof. A. R. Kelly, penman in Ritner's Commercial College, St. Joseph, Missouri.





This design was executed by Prof. S. A. D. Hahn, Penman, Little Rock, (Ark.) Commercial College. It shows good taste in designing, as well as skill in execution. Study and practice.

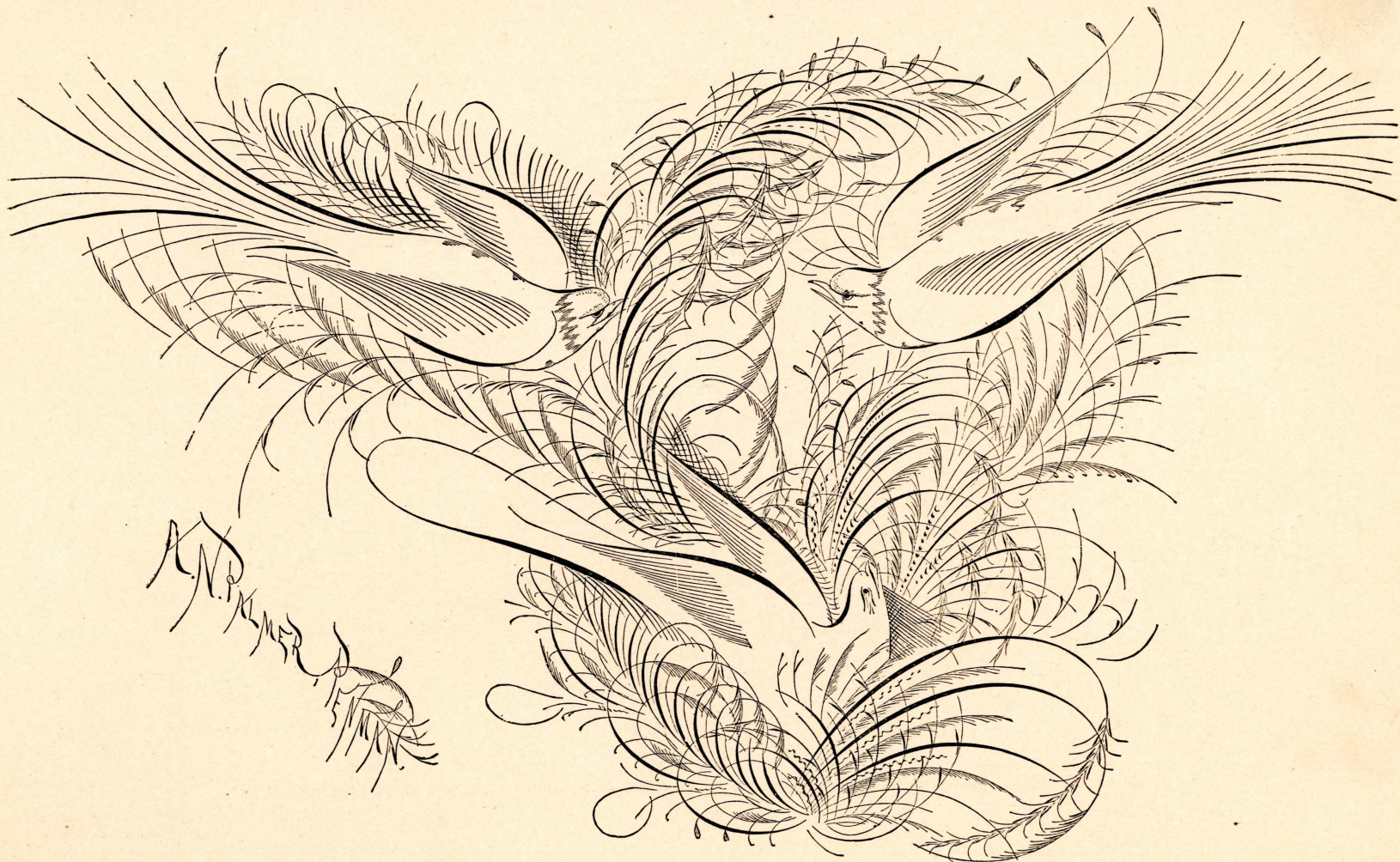




*Student.*

The above is a worthy specimen of student's work. What Mr. Gleason has done others can do by faithful practice.





The above was flourished by Prof. A. N. Palmer, Editor *Western Penman*, Chicago, and constitutes a page in "GASKELL'S GUIDE."





Flourished by Prof. C. W. Harvey, Penman Baylie's Commercial College, Dubuque, Iowa. It is a nice design for the learner to imitate.





Flourished by A. R. Kelly, Penman, Ritner's Commercial College, St. Joseph, Missouri.





Flourished by Prof. Schofield, Penman Gem City Business College, Quincy, Ills. It shows much skill, and affords excellent practice for the learner.





This specimen was executed by Prof. A. H. Hinman, Worcester, Mass. It is given to show how ornamental penmanship may be applied to practical purposes.





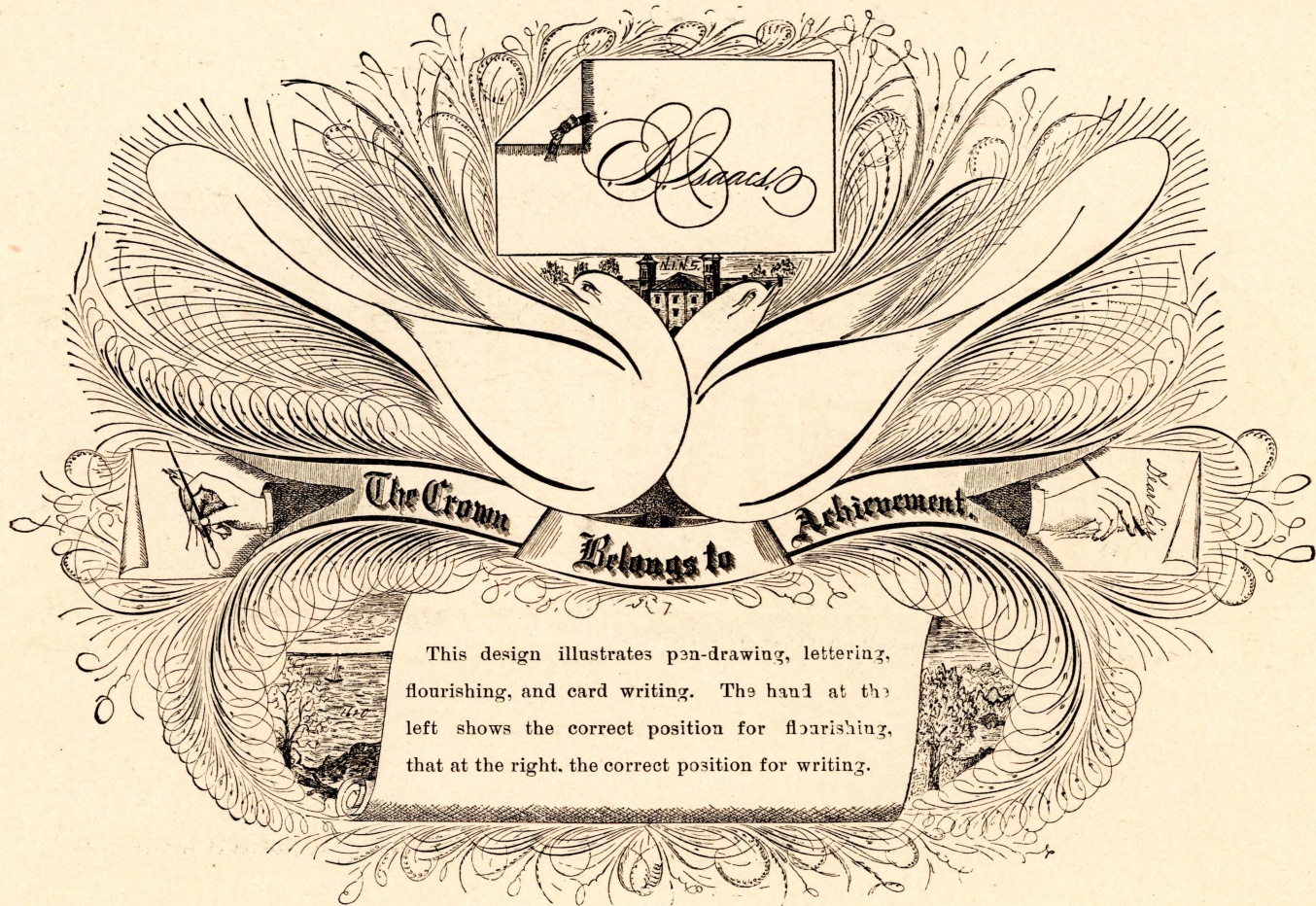
The main stems in the above design may be sketched in with pencil first.





Flourished by Prof. L. Asire, St. Paul, Minn.





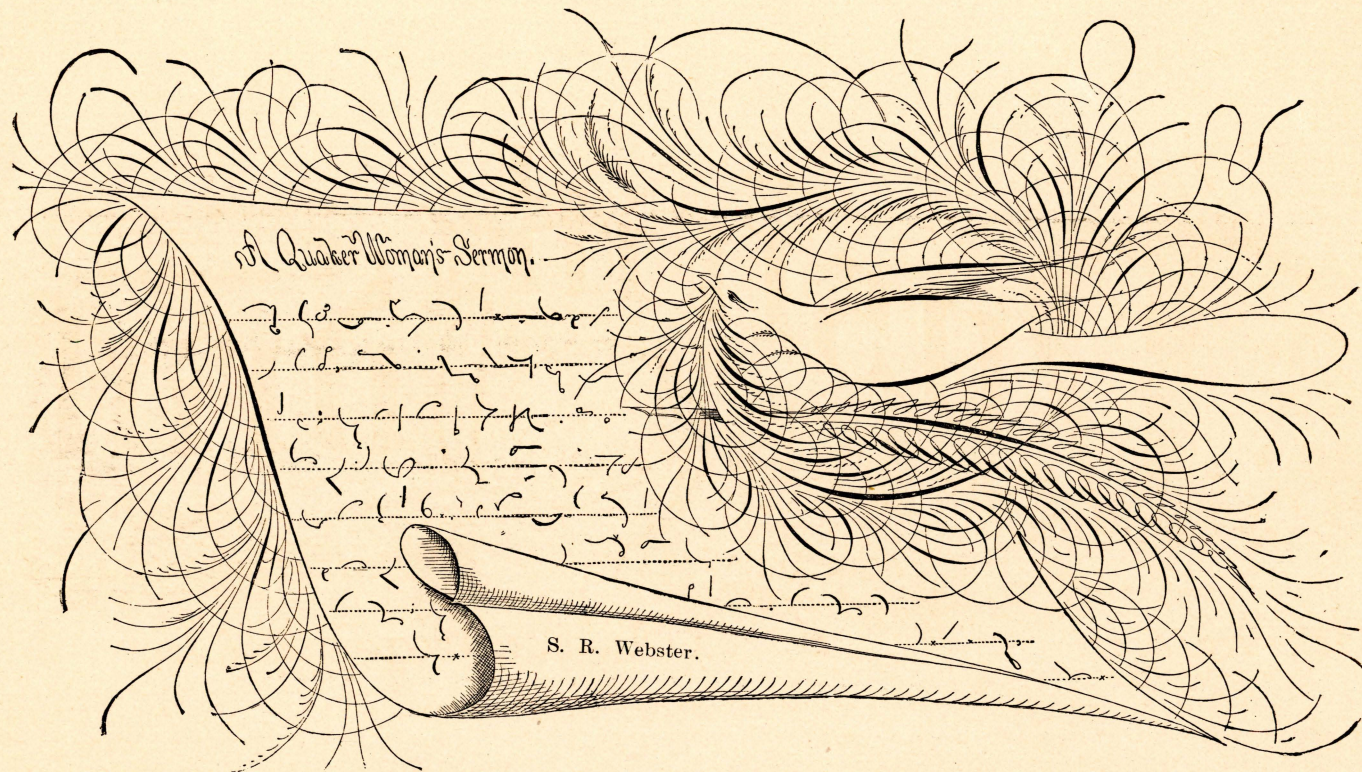
This design illustrates pen-drawing, lettering, flourishing, and card writing. The hand at the left shows the correct position for flourishing, that at the right, the correct position for writing.





Flourishing is frequently used in embellishing lettering and engrossing. Good taste, however, will allow flourishing to be used but sparingly in such work. The author would recommend *THE CHIROGRAPHER* to all interested in penmanship.





of Quaker Woman's Sermon.

S. R. Webster.

Flourished by Prof. S. R. Webster, teacher of penmanship and phonography, Rock Creek, Ohio





The above is given as a specimen of rapid engrossing for practical purposes.





While practicing the above design it might be well to remember that you will never "flourish" in this world or in the next unless all your "movements" are guided by "principles" of truth.





The above is reproduced in imitation of black-board work. It was executed by Prof. L. Asire, penman Archibald's Business College, St. Paul, Minn.





Flourished by Prof. T. M. Williams, Principal Actual Business College, Pittsburgh, Pa.





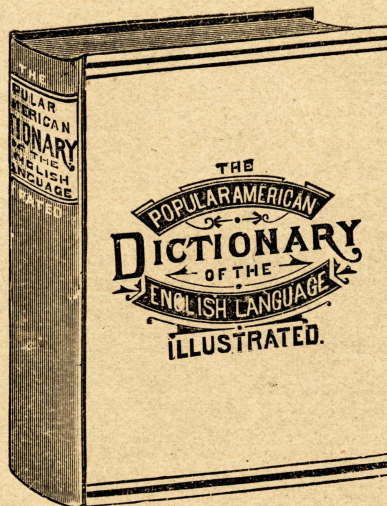
Flourished by E. L. Burnett, Elmira, N. Y. Prof. Burnett is a master penman, a wide-awake teacher, and spicy contributor to the penman's papers.





Flourished by L. Madarasz, Card-Writer, New York City.





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